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THE DECORATOR AND FURNISHER.

tion, and also in the Norman style of ornamentation known as "nail head" moulding.

In the illustration at Fig. 44 I have shown how it is got. Thus in order to design it first draw a series of horizontal double lines from left to right all over the panel; it is very easy and better to draw this design on the wood which is to be cut, then draw the transverse lines. Then twice bisect the squares thus formed with diagonal lines from corner to corner. My illustration, Fig. 44 at D, shows the different styles for obtaining the whole of the designs there illustrated at A, B, C, so that further description is unnecessary. In cutting A stab down the outer lines of each square to a sufficient depth with a chisel, and then remove the wood in a slanting direction from the center, leaving a series of small pyramids, as shown in the sectional drawing at A', which completes the design. This makes a bold diaper pattern, which is useful not only for walls, panels, and such like purposes, but also for jug stands. Care will be called for in cutting this pattern; so as not to take too much away at a time. The three remaining designs shown at Fig. 44 are in low relief, and are really panel patterns. They can all be cut with the chisels and a gouge, this latter being necessary for the curved portions in B and C. The relief should be equal all over, not more than one-quarter inch in height, and the ground should be smooth cut. Other very simple diaper patterns can be got by ruling a piece of wood with double lines, and filling in the squares with a simple flower, while another good idea is to use quatrefoils or trefoils in the spaces. My space precludes my giving further examples, but the realm is boundless. It should always leave the hand of the carver untouched or spoilt with varnish, as its beauty is its deadness, so to speak. In my next I shall have something to say respecting bookshelves, touching, *en passant*, upon fret cutting as an auxiliary to wood carving proper.

(TO BE CONTINUED.)

GLEANINGS FROM FOREIGN FIELDS.

ELSEWHERE, see page 89, we call from our foreign exchanges a page of sketches which shows that designers are doing in Europe. They are taken from *The London Cabinet Maker*, *The London Furniture Gazette*, *Illustré Moderne* and other sources. In Fig. 1, we have a Morning Room in Flemish style, by W. Baldock, who uses the term Morning Room as synonymous with "domestic chamber" of ease, as it constitutes an apartment sacred more particularly to the private affairs of the immediate family circle. Its appointments should therefore be such as are likely to facilitate the pursuit of the various studies and recreations of home life. A suitable scheme for the furnishing of the same forms the subject of the special plate to which we just now refer. The furniture and woodwork generally is designed in the Flemish style, and is of a comparatively simple and economic description. The latter characteristics are, however, skillfully wedded to originality, and the result is altogether striking and out of the ordinary. The treatment of the mantelpiece is decidedly fresh in character. It suggests a new line of thought in the overmantel direction, and forms a pleasing departure from the shelf and cupboard style of thing so fashionable of late. The sideboard forms an unobtrusive and novel piece of furniture, from which a useful hint or two may be picked up. The leaded-glass doors in the lower part constitute an original and effective element, which is certainly preferable to the introduction of meretricious carved panels. The recessed window, with its comfortably upholstered window-seat, is such as to invite to a refreshing *siesta* or the easy perusal of entertaining literature. The cabinet-like character of the book-case is well in keeping with the demands of a morning-room. Its appearance as a receptacle for literature is relieved by the opportunity afforded for decorative display, and thus a monotonous library-like appearance is avoided.

Figs. 2 and 3 are designs for window draperies by Henry Pringner. No. 2 represents an original treatment of the ordinary shaped valance. This consists of arranging swags of drapery to appear as if they passed under the valance, one-half of the same disappearing upon the other side. The effect thus produced is stylish and novel in character, and quite in accordance with modern taste. Fig. 3 is altogether a new departure from the ordinary style of thing, and somewhat Continental in feeling. The line adopted in the arrangement and shape of the valance is striking and effective.

In Figs. 4, 9, and 11, are designs for dining-room chairs intended to be covered in stamped leather, but the two upper ones may be in plain dull leather if preferred. The material for the frames should be fumigated mahogany or oak; the carving, where introduced, must be in low relief. The size of seat should not be less than 17 in. from back to front by 18 in. across the front.

Modern French upholstered furniture is represented in Figs. 6, 7, and 12. The latter is designed in the Empire style, and is

intended to be provided with the striped coverings which are so characteristic of that refined though severe art epoch. In this sketch we have employed an orthodox, and perhaps an unimprovable, curved line for the head, and in continuing the two borders of the seat up the scroll we have slowly diminished them, so as to impart a lightness to the design. The curtain at the back, and the little footstool in the front, are accessories which thoroughly harmonize with this style of sofa, and which are also peculiarly in keeping with the revived classical mode. Purple and gold are not only Empire colors, but are also delightful tints for decorative purpose, and would, we think, in this instance, be a decided and pleasant departure from the more delicate tertiary tints which are at present so generally employed in art furniture coverings.

The modern French upholsterers have favored us, though, with several charming substitutes for the old-fashioned center ottoman, and amongst the most convenient is the back-to-back arrangement, which we illustrate in our sketch, Fig. 6. Such a contrivance as this is eminently suited for the center of rooms, and when nicely finished and draped it becomes an elegant feature in the apartment. The design which we show is intended for plush, as this material would lend itself so admirably in the draping of the festoons which fall from the seat. The manner of finishing the end cheeks with a corded edge and a strip of puckered plush is novel and dainty, and serves to connect the design together by joining the festoons.

This design (Fig. 6) may seem, at first sight, rather unsociable, appearing to compel the users to sit back-to-back, as if in high dudgeon. As a matter of fact, this unhappy result is not the case in practice, for each occupant can, by resting an elbow on the top cushion, chat most comfortably and confidentially. Indeed, we should say that this design is specially adapted for a *tête-à-tête* of an unusually interesting character.

The hatstand figured in Fig. 10 is suitable for walnut or oak. Although shown plain in detail to avoid confusion, it is not to be considered as such. The framing is intended to be moulded on the face, and, if preferred, the hat pegs can be of brass or bronzed brass. The top of the table is to be of wood. Light brass rails are to be provided for the umbrella holder. All the panels and the drawer in front are to be carved in good relief, and moulded on their edges, with a flat O G, showing three-quarter inch wide when fitted up. The size is to be as follows: six feet long by seven feet high. The chair portion should be towards the entrance when being made. The designer has simply indicated this feature here as a suggestion.

In the combination bedroom suite, Fig. 18, the wardrobe rightly forms the most important feature. The center part is surmounted by cupboards, and hanging space is provided below. The washstand is to have a marble top, and a splash-screen should be fixed to the end of the center carcass; the boot cupboard and curtained space below are convenient. The glass of both washstand and dressing-table is intended to swing. On the right side, it will be observed that the jewel drawers are placed under the table top—which is a suitable arrangement for a small table. Two short drawers and a long one are provided. The depth of carcass from back to front should be twenty-two inches.

Fig. 8 represents a Pompadour toilette in rose silk, plush or lace. It can be made in white and decorated in silk and plush, or cretonne and Adrianople.

AT present, quantities of beads are made at Murano of every size and color. The process of manufacture is very simple. A piece of glass, once perforated, may be drawn out to a tube of any length without losing the hole in its center; these lengthened tubes are then cut into small pieces, and the bits placed in a mixture of lime and charcoal to fill up the holes and prevent their closing when again heated. They are then placed with sand and charcoal in an iron vessel over a furnace, so adjusted that a rotary motion can be given to it (exactly as round sweetmeats are treated); by this means the sections of tubes are rounded, then they are shaken in bags to take the stopping from the holes, and finally polished by being shaken in sacks with bran.

In 1704 twenty-two furnaces were employed in this industry, and the quantity made annually was prodigious. It may be imagined what a variety of patterns were produced. A tariff drawn up at the beginning of this century enumerates 563 different species and a vast number of sub-species of beads. The manufacture continues to be one of very great importance, the annual export amounting in value to about £200,000.

FATNESS now so much advocated for mural decoration may be carried to excess. The Pompeians shaded their ornament enough to give distinctness and accentuation to their forms, but not enough to detach them from the ground. This limit may safely be applied to scrollwork and some other classes of ornamentation.